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guess at this woman's feeling; his talent would seem to lie in subjects where action and grouping could take the place of expression. Mr. Edwin H. Blashfield's "Suspense" (Bostonians watching the battle of Bun-

PHOTOGRAPH PAINTING IN WATER-COLORS.

II.

It may now be presumed that the face is nearly finished, all remaining to be done being to give the

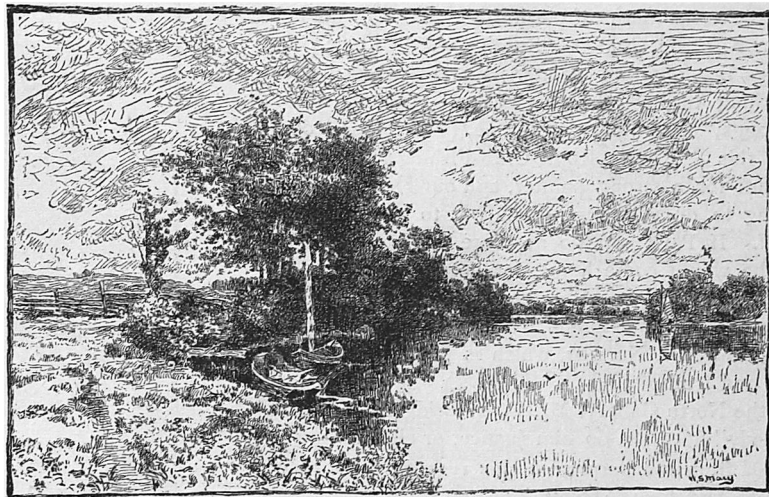
ner. When the background is complete give the last touches to the shadowed parts of the hair, and lay on the high lights.

In coloring hair, never shadow it with the local



"MEETIN'S OUT" (NEW ENGLAND). BY E. L. HENRY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.



"ON THE WESTPORT RIVER, MASS." BY W. S. MACY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

ker Hill from the house-tops) is an honest effort, and an ingenious one to find a subject in real life and in our own history; there is decided merit in the composition, and the artist has been successful in getting an out-of-door feeling. We like less his "Music," in the North-west Room; this is a thin composition, without either the realism or the finish that redeem such subjects in hands like those of Alma Tadema or Gérôme. Mr. George Inness's "Landscape," No. 517, has much beautiful drawing in it and is interesting in many ways, not the least as showing the artist's determination not to be mannered; but we cannot like its chalky tone, nor the want of atmospheric perspective that makes the nearest object as far off as those in the middle distance. In such an atmosphere as this it would be impossible to see the horizon, yet here it is as plain as the foreground log. We cannot close without a word of commendation for Mr. Charles Frederick Ulrich's "Wood Engraver," No. 477. In spite of a certain hardness this is an admirable little work; the artist cannot fail to be heard from in the future. All the detail is painted with firmness and precision, yet everything is kept in its place, and, seen across the room, we have a happy corner filled with light and air. CLARENCE COOK.

[Our illustrations of pictures at the Academy (with the exception of the drawing by Mr. Van Elten) are selected from the artists' fac-simile drawings in "Illus-

sharp, spirited touches which occur about the eyes, mouth, and nostrils, and impart life and intelligence to the whole countenance. If the original of the photo-



"MOZART SINGING HIS REQUIEM." BY THOMAS W. SHIELDS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

graph be dark, you will use sepia and purple lake in nearly equal proportions for that purpose; but if the sitter be fair, you must discard the greater part of the sepia.

It should have been remarked before, that the shadow which almost always occurs under the nose may be glazed with Vandyke brown; but be careful not to make it too heavy.

No mention has yet been made of gum, which is in request with some photographic colorists, but which had better not be resorted to at all, if you can possibly do without it. However, if your work appears dull and spiritless in those places where it should be otherwise, a little gum may be used for the eyes, shadows, parting of the lips, hair, and eyebrows. You may either mix it in the color for the last touches, or use it by itself, as a glaze; but do not use much on the picture, for it gives a disagreeable appearance.

The background, hair, and draperies next claim attention;

but before the hair is finished it will be necessary to complete the background, so that the hair may not be interfered with by the background color coming up to or over it; but let the hair be brought over and finished upon the background in a light feathery man-

color; all the shadows must be somewhat different, and the same may be said of the high lights. Upon brown hair they partake of a purple tinge, and the shadows are in general formed with sepia, or sepia and lake; and upon some particular kinds of flaxen they incline to a greenish color, which is produced by sepia. Burnt umber is most useful in brown and auburn hair, and here again the sepia and lake form the best shadow colors. A good mixture for black hair is composed of sepia, indigo, and lake, or lake, indigo, and gamboge; the lights slightly inclining to a purple tint, the blue predominating. But black hair is of so many different hues that it is impossible to give one general tint which will do for all kinds; you must be guided by nature, endeavoring to match the colors to the best of your ability. Put in the general wash broadly, and bring it into form with the shadow color—then lay on the high lights and reflections with the proper tints, mixed with Chinese white. Upon flaxen hair you will sometimes be able to preserve them; but in consequence of the photographs being dark and heavy, you will generally have to put them on. Be very particular in keeping the hair in

masses, and, to assist in doing so, use a good-sized pencil to work with, and never fritter it away into



"A BOARDING-SCHOOL GREENROOM." BY J. WELLS CHAMPNEY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

trated Art Notes," edited by C. M. Kurtz, and published by Cassell, Petter, Galpin & Co. This interesting souvenir of the Exhibition deserves a wide circulation. The illustrations are both larger and better than in last year's "Notes."—ED. A. A.]



"JUST ONE YEAR AGO TO-DAY." BY DOUGLAS VOLK.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

little pieces, as if you had determined to show "each particular hair." Against the background let it be a little feathery, as it appears in nature, and do not

permit it to cut into the face, as if it were glued upon it. For the purpose of assisting the beginner, a few local washes are given.

The wash for flaxen hair is Roman ochre, yellow ochre, raw sienna, or carmine, and any of the yellows, which may be modified with sepia to suit the various shades; all being shaded with Roman ochre and sepia. The high lights for the former are made of Chinese white, mixed with a delicate purple; but if the hair be of a sunny color, then use Roman ochre and white only. Always lay in the shadows first, and then put in the high lights, taking care to keep them thin, working with a bare pencil, so that the color of the hair may appear through them; and in shadowing, also use the tints thin, for the same reason. Never put any white in the shadows; they must always be quite transparent.

Gum is added to the shadow color, to bring it out; but as it gives a meretricious effect to the work, it is better to avoid it as much as possible. Raw sienna and sepia make a very beautiful flaxen color, the sienna being less opaque than the Roman ochre. Shadow with the same, sepia preponderating; and if the photograph be bright and clear, you may dispense with the high lights mentioned above, permitting the local color to represent them instead.

For auburn hair use burnt umber, and sometimes



"TUNING UP." BY J. G. BROWN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

burnt umber and lake, according to the particular shade. When the auburn is very warm, add a little burnt sienna to the umber and lake, shadow with burnt umber and lake, and glaze in the darkest parts with a cold purple. High lights, neutral tint and carmine white. When auburn hair inclines very much to a red or golden hue, it may be laid in with burnt sienna; but it must be carefully cooled down in the shadows, or it will appear too foxy. Lights as above.

For chestnut hair the lights are much the same as for auburn hair; local tint, burnt umber, sepia, and lake. Shadow with sepia, lake, and indigo; in the darkest shadows let the indigo and lake predominate.

Very red hair is a color which does not often occur. When met with, subdue or kill it as much as possible, for few people are ambitious of possessing it. Venetian red and lake, with a little sepia to cool them, form a very good mixture for the local tint; if it be too red, add a little gamboge or Roman ochre. Should a lady rejoice in this colored hair, keep all blues as far from it as you can, because their presence only helps to exaggerate its fiery appearance. Shadow with lake and burnt umber; the very darkest parts must be

kept cool. High lights, a delicate purple and Chinese white.

For dark brown hair use sepia alone, or sepia and



"A CHAPTER FROM THE KORAN." BY WILLIAM SARTAIN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

lake, or sepia and burnt umber. Lights inclining to purple, shadow with a purple brown.

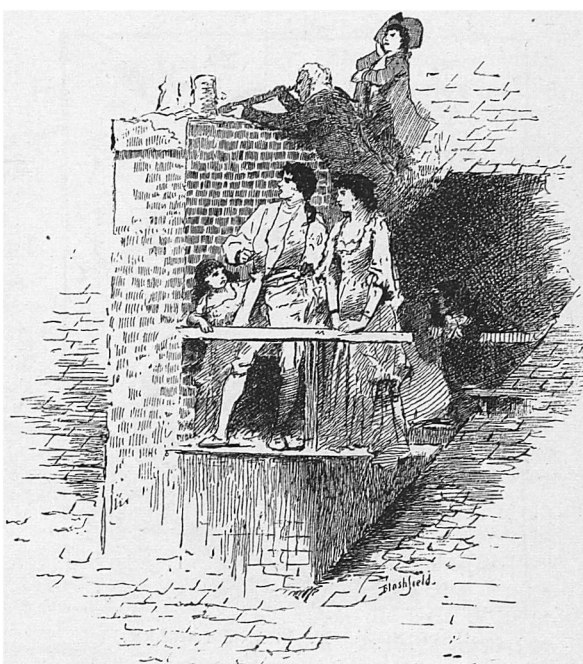
For gray hair sepia and cobalt, or sepia and indigo may be made into a pale wash; indeed, any of the grays may be used, provided they are in accordance with the color intended to be represented. Gray hair is sometimes of a warm hue, and sepia is a close approximation to it. Shadow with sepia. Iron-gray is just a pale-black, shaded with the same. High lights white.

The best color for black hair is composed of sepia, indigo, and lake, or lake, indigo, and gamboge, making the red or blue predominate, as it may appear in nature. Keep the shadows of a warm brown tint, and the lights cold, inclining to neutral tint; sometimes, when the hair is exceedingly black and heavy, the lights are laid in with light red and Chinese white, being exactly the same as the lights for black cloth.

In painting cloth fabrics, it will be advantageous to use the local color at first much lighter than you desire it to appear when finished, as it will permit the folds of the drapery to be discernible under it. Take, for example, a black coat; begin by laying in a weak local wash, and, when it is dry, go over the folds with a thin shadow color, which will prevent them from being obscured by the next local wash; for you will not fail to observe that the photographic shadows do become obscured by the black passing over them. Having repeated this process two or three times, you will most likely find the coat to be as dark as necessary, but the shadows will be too poor and feeble. You will then proceed to strengthen them up with the local color, gradually increasing it in depth and redness in the darkest places. Now lay on the high lights with light red

you will inevitably disturb the local color, and mix it with the lights, thereby marring your work. These repeated shadowings after each wash would be quite unnecessary did they not serve to retain the photographic folds intact, for if you laid on the local color at once, and as powerful as you desired, you would be almost certain of hiding them, and having them to draw in from your duplicate copy. By laying in the washes one over the other as directed, you gain texture and evenness of tint which otherwise you could not obtain. If the photograph be bold in the shadows and bright in the lights, there will be no necessity for going over the former after each wash, because it may be presumed that they will be sufficiently discernible under the local color. All cloth fabrics may be handled after the same manner. You must take care that these under-shadowings do not become heavy; they are only meant to save you the trouble of copying, should the local color hide them; for, as a matter of course, all shadows must be painted upon, and not under, the color on which they are projected. Another way: Lay on the local color at once, and in sufficient strength; then, when it is dry, it may be gently rubbed with a piece of soft silk, until the surface shines, and brings

up the shadow and half shadows tolerably distinct, which it is sure to effect; but still they will require to



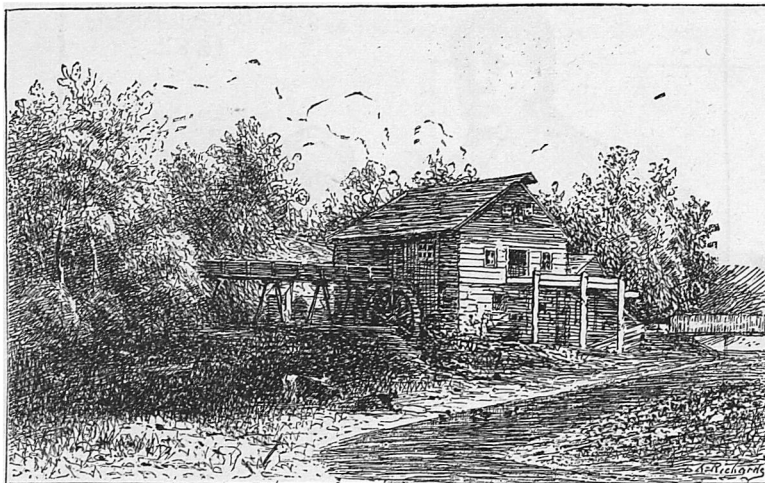
"SUSPENSE.—THE BOSTON PEOPLE WATCHING THE BATTLE OF BUNKER HILL." BY EDWIN H. BLASHFIELD.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

be further strengthened with the shade, but with gum in it. This rubbing will be of no avail where the draperies are opaque. The lights are put on in the usual way.

A good black for gentlemen's drapery is made of indigo, lake, and gamboge, or indigo, spirit carmine, and gamboge. When you require a blue black, first make a blue purple, and then add the gamboge till the tint is changed into a black. A red black must be made of a red purple, or inclining that way. Miniature painters generally use lamp or ivory black for cloth drapery; but as both of these are body colors, they will hide the shadows of the photograph, which must be kept perfectly transparent, and finished upon with black, sepia, and lake. The shadow tint must, in all cases, be used rather thin, as it is intended only partially to obscure the local color, not to hide it, which it would do if it were made powerful, besides imparting a hard, patchy appearance to the work.

In shadowing, never work across the folds, but always carry your pencil in the direction that they run, and from, not to, the outline. Your own judgment must guide you in apportioning the sepia and lake for shadows; some blacks require



"OLD MILL AT DINGMAN'S FERRY, PA." BY T. ADDISON RICHARDS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

and Chinese white, always remembering to use a bare pencil and a gentle hand for that purpose, for if you work your pencil about and press heavily upon it,

them to be much redder than others. A camel-hair pencil is better adapted for laying in the draperies than a sable one, because the color flows from it more freely, and the markings of the tool are not perceptible.

The tints for silks and satins are made up precisely the same way as for cloth fabrics, and must be painted in broadly, keeping the lights bright and the shadows transparent. White is admitted sometimes into the local color, for the purpose of brightening it, and sometimes to give it a body.

It frequently occurs that a lady who has been photographed in a black dress is desirous to have it painted a bright blue. Now, the blues being mostly transparent colors, would not show over the black photograph; therefore a quantity of white is added to the blue, and passed over the whole garment. It is rather troublesome to accomplish, but a few attempts will soon overcome the difficulty. It must be clearly understood that the tint must be laid very flat. The shadows will be very much obscured, but they can be regained by copying from a duplicate photograph. Shadow as usual. High lights nearly white.

Crimson is made of pure liquid carmine, modified with lake for the shadows, and sepia and lake, without the carmine, are used in the deepest shades. The high lights are vermilion glazed over with the local color.



"SPRING." BY FRANK FOWLER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

Pink is simply carmine or lake reduced with water and Chinese white, delicately shadowed with lake. High lights, Chinese white and the local color. Rose and pink madder frequently represent this color, shadowed as the last; add white if the photograph is dark.

Yellows are shadowed with the local color, modified with umber; but some pale yellows have a cold gray tint coming against the lights. The lights upon all yellows are composed of the local color and Chinese white.

The brightest orange is Mars orange. A good color is formed with Indian yellow and carmine, or carmine and gamboge. A very good orange is produced by the union of red chrome with gamboge; but it is too heavy for silks.

Indigo and gamboge form an excellent color for green cloth draperies, shadowed with the same and a little burnt umber; the darkest shades have lake and umber, or lake and sepia. High lights, the local color and lemon chrome, or the latter alone on the local color and Chinese white. If the green be very yellow, the lemon chrome is the best adapted for the lights; but if it be a cold color, then use Chinese white. Ladies' bright green dresses are made of emerald, with a little yellow chrome or white, as the tint may require, shaded with a tint made of Prussian blue and gamboge; in the darkest places add a little sepia to the shadow color. High lights, lemon chrome, or the same and white.

Purple tints are formed of blues and lakes, or blues and spirit carmine, and lilacs the same. The purples receive a warm shadow, composed of the local color and brown madder; and if they are very heavy, the dark shadows are brown madder and purple lake.



"SCENE ON THE GRAND CANAL, DORDRECHT, HOLLAND." BY C. V. TURNER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

Lilacs have similar shadows, but much lighter. High lights, the local color and Chinese white. Lilacs and lavenders must have white in the local color.

Blues of every tint are shadowed with the local color and a little brown madder, and in the darkest places brown madder only is used, or lake and sepia. High lights, local color, lake. Light blue is made of any of the blues and Chinese white, and must be laid very flat. Do not put so much white with the blue as to render it chalky and hide the focus. It is easier to scumble a lighter color over the lights, if the fabric has been made too dark—that is, not having a sufficient quantity of white in it—than to make it darker if there has been more blue than necessary. Some colorers lay on the strong shadows first, as a means of preserving them; and then they put in the local colors. The folds are certainly more easily discerned by adopting this plan; but there is also more difficulty in getting the local color flat, and, besides, the shadows are often disturbed, and get mixed up with the color of the fabric, and injure its purity.

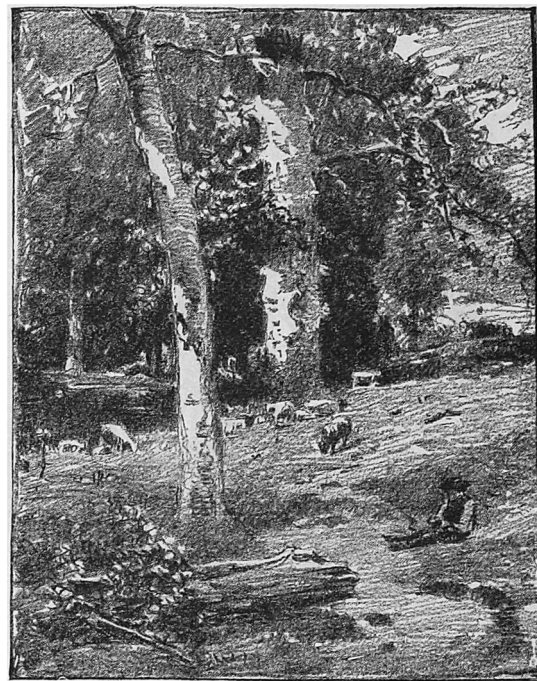
Sir Joshua Reynolds observes "that the management of the background requires the greatest skill and most comprehensive knowledge of the art. It must be in unison with the figure, so as not to have the appearance of being inlaid, like Holbein's portraits, which are often on a bright green or blue ground. To prevent this effect, the ground must partake of the color of the figure, or receive all the treasures of the palette."* The background regulates, likewise, where and in what part the figure is to be relieved. When the form is beautiful, it is to be seen distinctly; when, on the contrary, it is uncouth or too angular, it may be lost in the ground. "Sometimes a light is introduced in

the dark side of the figure is lost in a still darker background;* for the fewer the outlines are, which cut against the ground, the richer will be the effect, as the contrary produces what is called the dry manner. If a color predominates in the figure, etc., it should also be dispersed or broken into the background."

The best colors for fair people and children are blues, purples (not bright, but negative), and grays. Dark complexions may have dark grounds, inclining to red or warm brown; where the flesh tint is sallow, use warmer colors—greens approaching to olive, to throw up the reds in the face to advantage. If the usual curtain be allowed to creep into the picture, make it a connecting color with some other analogous to it in the figure or accessories.

Never paint a bright blue ground and crimson curtain, but keep everything quiet and subdued, so that the eye may take all in at one glance, having no light patches of color spread over the picture to dazzle and distract the gaze from the head, but let every color blend and harmonize. The following are a few background colors which will assist the beginner in his work:

Stone is represented by a tint formed of carmine, indigo, and yellow ochre; and the more distant you wish to make it appear, the more must the indigo



"UNDER THE GREENWOOD." BY GEORGE INNESS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

prevail. If the photograph be a very white one, it will be necessary to lay a foundation of neutral tint, to support other colors.

Cold and warm grays of many different hues are made with sepia and indigo. The grays which are used in the flesh will also answer the same purpose. A background, capable of many modifications, is made of cobalt and burnt sienna, with a little rose madder worked into it.

Madder brown and cobalt are well adapted for the same purpose, form good grounds for fair subjects, and may be strengthened in the darkest places with the addition of a little indigo.

Indigo and madder brown produce a duller gray than the former, and of more depth. A purple cloudy ground is made of indigo and liquid carmine, or lake; be very careful not to paint it too bright. An opaque ground, of a chocolate color, is composed of lamp black and Indian red, and may be lightened by Chinese white being hatched over it. Burnt umber, chrome yellow, and Chinese white, produce a lighter ground than the last named.

Opaque backgrounds are far from being artis-



"WAITING FOR THE DOCTOR." BY ROSINA EMMET.

DRAWN BY THE ARTIST FROM HER PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

order to join and extend the light on the figure, and

* By "treasures of the palette," Sir Joshua means the various colors which have been used on the face, etc.; they are to be gathered or amalgamated into one, and applied as a background color.

* It has become very prevalent of late to paint light backgrounds lighter than the figure; for the purpose, presumably, of bringing it fully and boldly out. No part of the background should be darker than the darkest part of the hair.

tic, and are but seldom used; if very dark, they give the head and figure the appearance of having been cut out and pasted down upon colored paper. If you resort to them you will require to soften around the outline to take off that effect, and that can only be done by adding a little white to the color. If the background of the photograph be very dark, and you are desirous to make it lighter, lay on the transparent color, and lighten it up by stippling, or hatching some white mixed with the local tint over it, which will have the effect of relieving the head, and whatever parts of the figure you want to bring out. Very dark grounds may also be lightened by dusting some photographic powder colors over them, and they may sometimes be used on the draperies—but they are not permanent.

In all backgrounds, the colors which predominate over the rest of the picture should find a place. Backgrounds ought to have plenty of light in them, therefore light brown ones are perhaps the best; the colors of the carpet, draperies, and accessories will best determine what you are to do with the background.

Photographers are, however, getting into the way of producing pictures with backgrounds entirely white, and consequently ready to receive whatever shade of color may be desired, and these are infinitely better calculated for artistic display than those heavy grounds which require discernment on the part of the artist to understand where the outline of the hair terminates and the background commences. Paint curtains and the like over the background, and put on the lights with body colors.

Toward the end of the work you will observe a number of inequalities in the tints, caused by the square patches of color which you have laid on, during the progress of heightening the carnations, grays, etc. These require to be filled up by the point of the pencil with an assimilating color; and that filling up is termed "stippling." Be careful not to begin doing this till the work is nearly finished; for if you commence too early, you will most assuredly impart a woolly appearance to it,

When the spots are black, you must stipple white over them. Avoid, as much as possible, all washing out of

colors and pencils to work with, for your success will, in a great measure, depend upon all three; and do not be over-anxious to give to your work a very high finish, which, after all, does not constitute excellence.

ELEMENTS OF CHROMATICS.

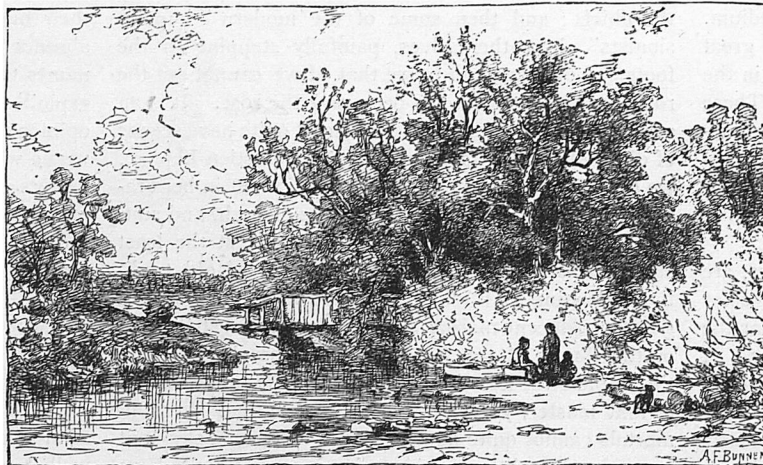
PROFESSOR L. M. WILES recently delivered a lecture before the students of the National Academy of Design on "The Elements of Chromatics." The lecturer, while telling nothing absolutely new, illustrated the principles of color so lucidly as to be easily understood by persons not having the time or inclination to study the subject thoroughly. We give the following abstract:

Two colors appear mutually advantageous when they are complementary; each will tend to draw out its complement in an adjacent color, whatever that may be. This is a law in the nature of colors.

Many are familiar with the amusement of looking intently, for a few moments, upon any object of color, until the eye is fully impressed with it, when, upon closing the lids there appears what is termed a phantom of the object in the eye, but having its complement in color. Here Nature asserts a reaction to restore the health of sight.

These complementary effects are almost continually perceptible. We see red clouds flecked against the green-tinted skies of sunset; and the jewelry of stars against the dark blue vesture of night. It is in the complementing of tints to our complexion that we become concerned regarding the colors of our apparel. But we are able to attain the more important ends of this if we bear in mind this law of complements.

Let us for a moment inquire why it is that few complexions can sustain safely the tints of lavender. Is it not that lavender—one of the tints of purple—may draw out the otherwise latent yellow in these complexions? By the same law were the dress yellow will there not appear more or less of purple? So orange drapery will cause a fair complexion to appear blue; and in its turn, blue will impart orange. As these developments are not usually



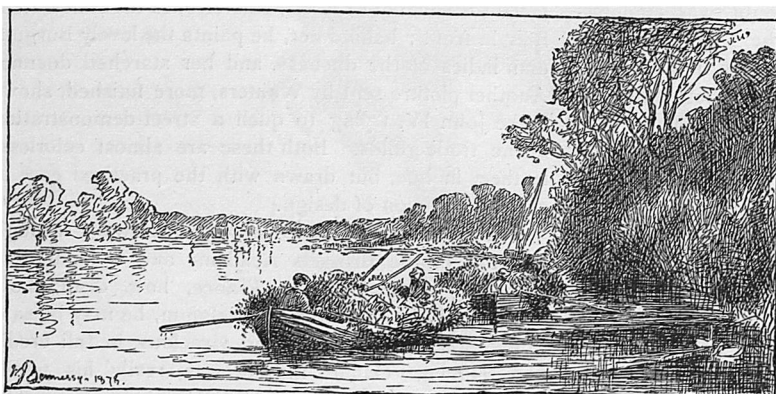
"SUMMER-TIME IN NEW ENGLAND." BY A. F. BUNNER.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.



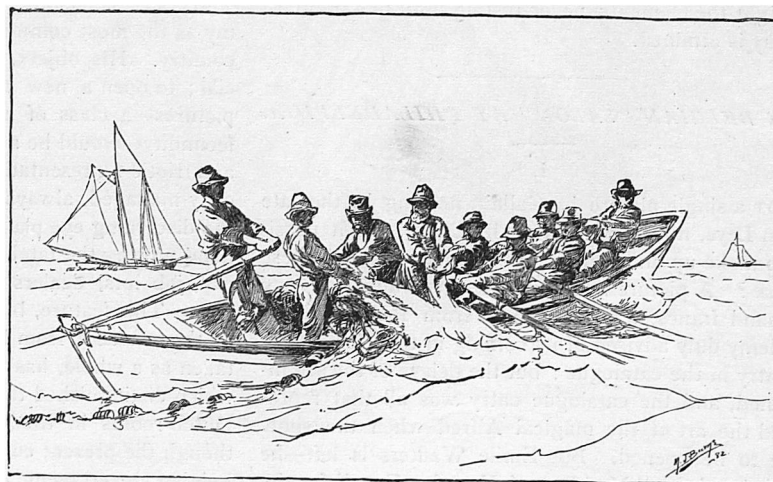
"AFTER THE RAIN." BY KRUSEMAN VAN ELTEN.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.



"EVENING ON THE THAMES." BY W. J. HENNESSY.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.



"THROWING THE SEINE." BY M. J. BURNS.

DRAWN BY THE ARTIST FROM HIS PICTURE IN THE NATIONAL ACADEMY EXHIBITION.

which is by all means to be avoided. When white spots appear on the background, stipple them in with a color that assimilates to it, and then proceed as usual.

spair, but go on copying from good pictures, till you become better acquainted with color. Be particular in obtaining good photographs to work upon, and good

what we desire to realize, we avoid the contiguity of these colors.

White tends to darken, by contrast, and black to